



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

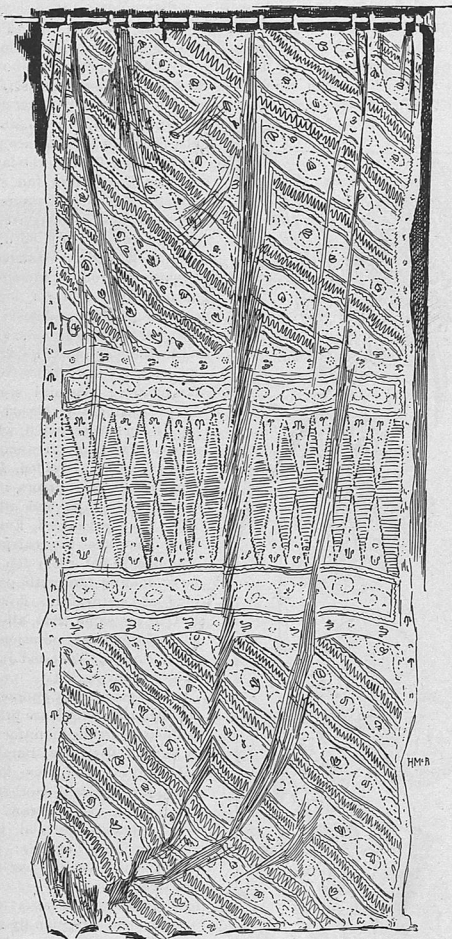
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

The hanging of curtains at an irregularly-shaped window and beneath illuminated glass often proves quite a problem—and one not always satisfactorily solved. We have seen lately a very charming design for such a window, in which a single width of one material—sheer, ivory muslin, scalloped on the edges—is used for the curtains, producing a most artistic effect. They are hung from small brass



JAVANESE CLOTH.

rods fastened just beneath the jeweled glass. The middle drapery must have a shirr run in it through which to pass the rod, and should look as though held in place by the rod; the sides may be hung in the same way or have brass rings sewn to them. If some color is desired, the middle drapery could be of silk or some of the Oriental fabrics; and the whole design can be effectively carried out in India silk.

A very graceful arrangement of old-rose brocaded silk curtains over tamboured muslin ones is fashionable. Both sets of curtains are hung from one medium-sized rod finished in ivory. An extra scarf-like piece of the brocade is draped across the top and fastened with heavy cord and tassels—old-rose and silver. The arrangement of the silver drapery could be very effectively adapted for the arch of a bay window or an alcove.

## INTERIOR NOVELTIES.

BY CARRIE MAY ASHTON.



ALTHOUGH the plain corduroys have been used for upholstering covering and draperies for several years, it is only during the last year and a half that we have had the mottled and figured effects. About eighteen months ago the mottled effect was introduced, and in a very short time became immensely popular. The Empire style figured corduroy was presented a year ago, and was followed by the Renaissance patterns.

The latest thing is the Roman pattern, which was just placed on the market, and bids fair to be fully as successful as its predecessors.

A new leather has recently been manufactured in France for upholstery purposes, which bears a striking resemblance to velvet, both to the eye and touch. From the *Shoe and Leather Gazette* we quote the following:

"Leather of this description, hitherto manufactured has been obtained by treatment of the flesh side of the hide or skin, being always coarse, the patentees claim now to secure better results by treating the hair side.

"They scratch or rub the hair side with a rubber of strong erosive qualities, or with emery or glass when working small surfaces, and use a grindstone for heavier work. In this manner a downy nap is brought out which they throw and lay in different directions, thereby bringing out varied designs of changing hue and appearance. The velvety surface produced is said to be similar to the down of a peach skin. The fibre is very fine, soft to the touch, and has all the appearance of silk velvet shaven very close."

A comparatively new art material is "Worcester" cloth, which is a combination of linen and cotton. It is so woven as to form squares, the linen being in colors and the cotton white.

Among the seasons novelties are the Ruskin linens, which combine the qualities of beauty and durability. They can be found in every shade, and as they render perfectly they are gaining in popularity every day.

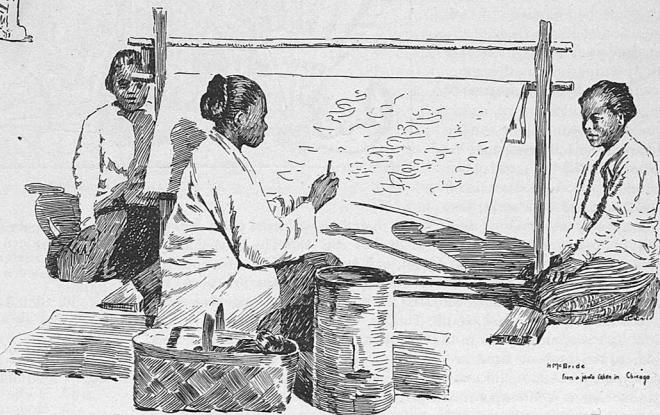
The pretty bedroom outfits consist of a bedspread, a mantel valance, toilet cloth, chair seat, ottoman cover, pincushion cover, nightdress case, and some small pieces to correspond.

An exquisite set is of a delicate shade of pink, powdered with large, loosely-tied bows done in white crows and silk in coral stitch. It is finished with a frill of white linen about a quarter of a yard wide, around the larger articles, and narrower around the others.

Very pretty tea cloths are made from this linen.

Fashion has decreed that the back of an upright piano shall be decorated in some way to relieve the absolute plainness, and to some people, unsightliness.

A unique decoration, which was recently seen, is a tall, rush-work harp which was obtained of a florist. When gracefully draped with



WOMEN DYING CLOTHS.

rich yellow silk and ribbons, and the receptacle within filled with growing vines and palms, the effect was certainly most charming. In height the harp was a yard and a quarter.

A clever and ingenious invention, by S. B. Walker, Castle Rock, Col., consists of a frame of light metal (brass being preferred), having a series of rectangular openings for the purpose of holding panels, fancy plates or ornamental tiling. This frame is intended for a screen, and is both novel and effective.

The latest thing in a headrest consists of two cushions made of silk and finished around the edge with a silk rope, and laced together with the same.

From a sanitary point of view, all draperies and hangings which can be easily shaken and cleaned should be chosen. However cosy and secluded a room may be with its heavy draperies and canopies, it is not healthful.

## FANS.

THE fan is undoubtedly the most interesting of all toilet requisites. Its history can be traced back uninterruptedly for three thousand years, although it did not enjoy the same measure of popularity in every period; in fact, the fan alone would almost suffice to furnish a historical picture of the artistic and technical development of industrial art through all periods. The object of the fan is two-fold. First, it is used to direct a current of cool air on to the face, and secondly, to keep off flies and other insects. From its first use it derives its Latin name of "*flabellum*" (from *flare*, to blow), French, "*eventail*"; from its second use its Latin name "*muscarium*" (from *musca*, a fly), French, "*esmauchoir*." Fans of this latter class are usually called fly flaps, or fly flappers. Occasionally, too, the fan is used to blow the fire (for instance, in ancient Persia, where the blowing of the fire with the lips was forbidden for religious reasons) and as an emblem of dignity in ecclesiastical and court ceremonies. A consideration of the purpose of the fan renders it obvious that it is chiefly employed in the more southern or hotter countries of the globe.

On the subject of history and style the following may be said: The fixed fan is the oldest and most primitive. Its natural model is a leaf on a stalk, just as savages at the present time make their fans of dried palm leaves, or of plaited work in the form of leaves (fig. 4). The feather may also be regarded as a natural model, and hence its frequent application to fans of every kind. The pennon fan is the least practical; its domain is the middle ages and the early Renaissance, together with certain lands of the East (India, Turkey, Morocco, Tunis, etc.) The radial fan was also in use in the middle ages (with a long handle), and down to the present time in certain parts of Italy, in Persia, China and Japan. The lamellar and the folding fan are of later date. Their introduction is contemporaneous with the general use of the fan in Europe (fifteenth century). After the reign of the lamellar fan, in the seventh century, follows the golden age of the folding fan in the rococo period. The folding fan is also the predominant form in modern times.

Egyptian mural paintings and Assyrian reliefs frequently show us fan bearers with larger or smaller fly flappers in the retinue of the kings. The most common Egyptian forms are given on Figs. 1 and 2, the Assyrian on Fig. 3, in the accompanying illustrations. Scarcely anything has been preserved of antique fans. Judging by the pictures on vases, etc., the Greek fan consisted of a leaf organically finished as a palmette on a long handle. The Roman ladies were somewhat luxurious in the matter of fans, which they either managed themselves or had carried by slaves, and, under the Emperors, the men, too. In the Christian middle ages the fan entered into the service of the church; deacons and ministrants kept off the flies from the consecrated host by means of flabella, which often took the form of six winged seraphs. When the fan became popular for secular purposes its use was given

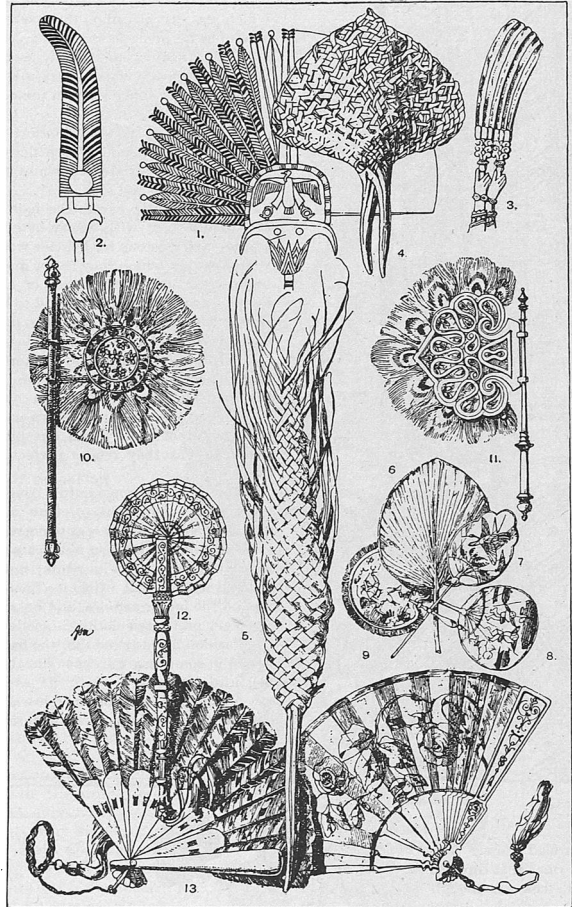
up by the Church. As already observed, the Renaissance passed from the fixed to the lamellar and the folding fan. The lamellar fan offered numerous opportunities for carved and pierced work in ivory, horn, tortoise shell, in filigree and enamel work; the folding fan offered an unlimited field for decoration by painting. Artists like Boucher and Watteau, along with other painters of merit and demerit, devoted themselves to fan painting (pastoral scenes, etc.). During this period the puzzle fan was invented, which shows different pictures according to the way it is folded. Lace fans, fans with mirrors, monogram, autograph and album fans, the trespangled Empire fans, complete the category. The modern ball-room fan is a large folding fan, with paintings of naturalistic flowers. But, at the same time, all possible forms are occasionally used. France, China and Japan rule the fan market.

We may briefly enumerate the materials which are principally used in the manufacture of fans. They are: Bamboo, palm-leaves, wood, bone, horn, ivory, tortoise shell, mother-of-pearl, metal, paper, straw, and other plaited material, lace, gelatine, mica, leather; peacock, pheasant, colibri feathers, and so on.

### DESCRIPTION OF ILLUSTRATIONS.

1. Ancient Egyptian fly-flapper of feathers. Handle omitted.
2. Ancient Egyptian feather fan—narrow.
3. Fly-flappers from an Assyrian relief in the British Museum.
4. Fly-flapper of plaited palm-leaves. From the South Carolina Islands. (Frauberger).

5. Fly-flapper of plaited palm-leaves.
6. Modern palm leaf fan, with border.
- 7-8. Modern Japanese fans of bamboo and paper.
9. Modern fan of printed paper, with silk fringe and gilt wooden handle.
10. Siamese fan; handle of whipped wood; fan of pasteboard, covered and decorated with cord rosettes and bordered with peacock's feathers.
11. Hindu fan; handle of wood; fan of pasteboard covered with silk and adorned with braid and butterfly wings; bordered with peacock's feathers.
12. Medieval radial fan. French. After Viollet le-Duc.
13. Modern folding fan, with loop and tassel. Wood and grouse feathers.
14. Modern folding fan, with loop and tassel. Wood and painted silk. End slips ornamented with gold.



ANCIENT AND MODERN FANS.